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METAL WORK.

A WRITER in *Demorest's Monthly* gives a very entertaining chapter on metal work of various kinds, and in the course of it refers to *repoussé*, giving a few directions and hints that are worth reprinting here:

"Hand-practice in outline gives freedom and ease in the hand-movement in chasing straight-line ornament. Use the small tracer, and tap smartly to begin your tracing; then take your longer tracer and move firmly down toward you, tapping not too hard. Again I must remind you (as I cannot too often) to think well over your hammering. *Hammer from your wrist.* (Your teacher has taught you the same principle on the piano no doubt.) Do not propel the hammer by the elbow. The wrist, moving easily up and down, gives the spring to the tool, all the well-directed energy on the

for the stems and the small straight tracer for the stamens of the flower.

"For the knobs at the end of the stamens, which in nature is 'dusted' with pollen, get, if you have not it, a small, round, blunt point; this you tap firmly to throw up the knobs, and also the round head of the butterfly and base of calyx of bud.

"When this is well hammered, go over the outline carefully to see that it is cleanly maintained, and then turn your work to its right side for finishing.

"For chasing the broad lily leaf, use the chasing tool having a surface point like a microscopically small needle, and chase fine lines like a feather arrow-head. Move it as if in tracing, following the line of the construction of the leaf, beginning at the tip, and moving down toward you. The beauty of this depends upon your firm, easy grasp, and your determination to not break your lines in moving.

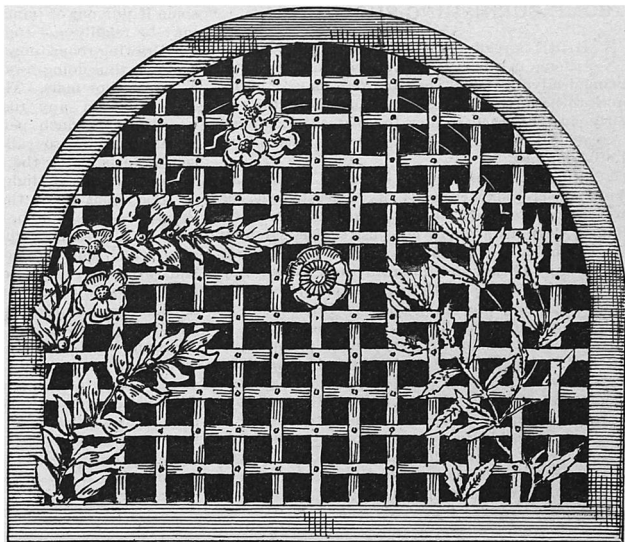
"Do not chase the stems, but tool them lightly over with your dead-mot tool, *i. e.*, the tool for texture having the indented or stippled point.

"Use this tool for finishing the surface of the petals of the flower.

"Use the sharpest (finest) tracer for going over the stamens of the flower; the knobs and head of butterfly have been hammered up from the back.

"Use the chasing tool above described to finish the rays of the wings of the butterfly, having with the insect, as with the flower, gone carefully over the outline to remedy any breaks, or retouches, if it unfortunately (as it generally does at first) requires a little 'doctoring.'

"Now for a practice piece in hammering, draw a few ivy leaves on brass, and exercise in tracing slightly curved and straight lines and in hammering. Do this work boldly and firmly. After the tracing is done, throw up the stems on the under side with a sharp tracer and hammer the leaves up with a plisher, the point of which shall be as broad as this—O. You will require this in



REGISTER PLATE, DESIGNED AND MADE BY JOSEPH NEUMANN.



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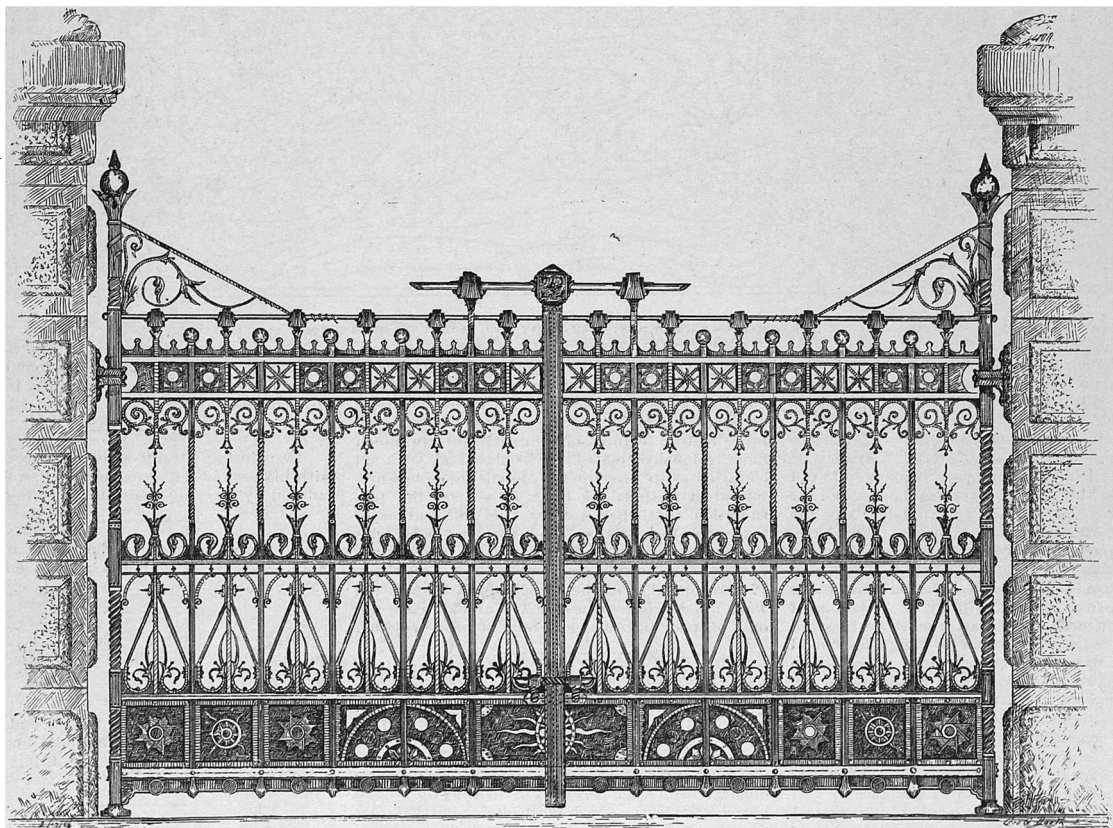
metal, and is done when acquired with great ease and little fatigue. The outlining is really simple. Use your slightly curved tracer to go around curves, and always turn your tracer so that its curve is outward or inward to accommodate itself to the requirements of the lines of the design.

"After you have traced the design, turn the metal on your pitch cushion, the reverse side up—permost, and begin your plishing-tool work. Use the smaller beginning, then work on with the broader-ended plishers until you have the broad leaves and the petals well hammered up. Hammer strongly on these parts. Use the narrow plisher

all broad surface requiring bold relief, or even slighter relief, but for the purpose of well manipulating the metal you require a stout tool.

"Do not expect to do wonders, but at the same time if you practice an hour every day for three weeks at tracing and hammering with your plishing tool, at the end of that time you can safely be trusted with a good piece of work. The gain will be all yours if you practice tracing, and perfecting your hand in guiding the tool; by this means, instead of having an accumulated lot of 'pieces' badly done (as is the case with amateur china painters) you will be able to do one piece of work worth exhibiting. I am not at all ashamed of a copper plate I did after three weeks' practice, a floral plaque. You know the advantage that good finger exercise gives to your playing on the piano. Well, this is of treble advantage here, because, first, you *must* practice to work well at all, and again your hand increases its cunning, and does not lose it."

ELONGATED wall pockets of bronze, covered with relief work, have made their appearance.



SKETCH OF A PAIR OF WROUGHT IRON GATES, TWENTY-FIVE FEET WIDE AND THIRTEEN FEET HIGH, ORIGINALLY DESIGNED BY GEO. G. BOOTH FOR SIR WILLIAM YOUNG, FOR USE AT THE ENTRANCE OF POINT PLEASANT PARK, HALIFAX, N. S. TO COST \$8,500.